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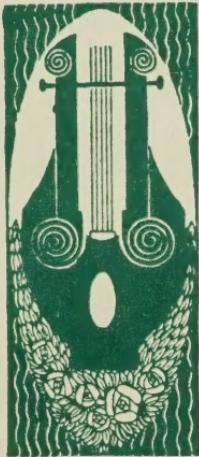
Delius, Frederick
[Dance rhapsody,
no. 1]
A dance rhapsody

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FREDERICK DELIUS

A DANCE RHAPSODY

SCORE



For the British Commonwealth (except Canada) and Eire

ALFRED A. KALMUS,

24 GREAT PULTENEY STREET, LONDON, W.1

UNIVERSAL-EDITION

No. 6908

A Dance Rhapsody

by

FREDERICK DELIUS

SCORE



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ALFRED A. KALMUS,

24 GREAT PULTENEY STREET, LONDON, W.I

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Frederick Delius ist einer der bedeutendsten englischen Komponisten der Gegenwart. Spät, etwa seit seinem vierzigsten Lebensjahr, sind seine Werke in die Öffentlichkeit gelangt. Es ist interessant, daß er seine ersten großen Erfolge in Deutschland feierte. In England wurde er die längste Zeit übersehen.

Die „Tanz-Rhapsodie“ wurde im Jahre 1908 komponiert. Die erste Aufführung fand 1909 in Hereford unter Leitung des Komponisten statt.

Das Werk ist — ähnlich wie ein Jahr früher geschriebene Komposition „Brigg fair“ — in Variationenform gehalten. Das Tanzthema selbst erfährt nur geringfügige Veränderungen, variiert werden in erster Linie die Harmonien, die Bewegung und der Charakter. Ein freier Mittelteil bringt in rhapsodischer Form einige neue Motive, deren Verwandtschaft mit dem Tanzthema im Verlaufe offenbar wird.

Frederick Delius is one of the most prominent of contemporary English composers. His works did not become generally known until he was about forty years old. It is interesting to note that his first great successes were gained in Germany. England virtually ignored him for many years.

The „Dance Rhapsody“ was composed in 1908. The first performance took place in 1909 at Hereford, the composer himself conducting.

Like „Brigg Fair“ — its predecessor by one year — the composition is in Variation form. The Dance theme proper is subjected to but insignificant alterations; it is principally the harmonic background, the motion and the character which are varied in turn. A free Middle section in rhapsodic form introduces a number of new motives whose kinship to the Dance theme is subsequently disclosed.

Frederick Delius est un des plus éminents parmi les compositeurs anglais contemporains. Ses œuvres ne se sont répandues qu'assez tard, lorsqu'il avait à peu près quarante ans. Il est intéressant de savoir, que c'est en Allemagne qu'il a remporté ses premiers grands succès. En Angleterre on l'a longtemps méconnu. La „rhapsodie de danse“ fut composée en 1908. La première exécution eut lieu en 1909 à Hereford sous la direction personnelle du compositeur.

Cette œuvre — pareille en ceci à la composition „Brigg fair“ écrite un an plus tôt — est présentée en forme de variations. Le thème dansant lui-même n'est soumis qu'à de minimes changements; ce sont les harmonies en premier lieu qui sont variées, ainsi que le mouvement et le caractère. Une partie centrale libre en forme rhapsodique amène quelques nouveaux motifs, dont la parenté avec le thème de danse se manifeste peu à peu.



FORMÜBERSICHT

	Takt
EINLEITUNG	1— 25
I. Teil (dreiteilig).....	26— 77
1. A-Dur	
Thema.....	26— 38
1. Variation....	39— 50
2. Fis-moll (quasi Minore)	
2. Variation....	51— 61
3. Variation (unvollständig) ...	62— 65
3. A-Dur	
4. Variation....	66— 77
II. Mittelteil.....	78—161
III. Teil	162—Schluß
1. A-Dur	
5. Variation....	164—172
6. Variation....	173—183
7. Variation....	184—191

SYNOPSIS OF FORM

	Bar
INTRODUCTION	1— 25
1st section (in three parts).....	26— 77
1. A major	
Theme.....	26— 38
1st Variation ...	39— 50
2. F sharp minor (quasi Minore)	
2nd Variation ..	51— 61
3rd Variation (incomplete)....	62— 65
3. A major	
4th Variation... 66— 77	
Middle section	78—161
3rd section	162—close
1. A major	
5th Variation... 164—172	
6th Variation... 173—183	
7th Variation... 184—191	

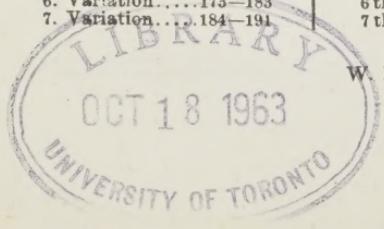
RÉSUMÉ DE LA FORME

	Mesure
INTRODUCTION	1— 25
1ère partie (tripartite). 26— 77	
1. La majeur	
Thème	26— 38
1ère variation...	39— 50
2. Fa dièse mineur (quasi Minore)	
2ème variation .	51— 61
3ème variation (incomplète) ..	62— 65
3. La majeur	
4ème variation .	66— 77
Partie centrale.....	78—161
3ème partie.....	162—
1. La majeur	
5ème variation . 164—172	
6ème variation . 173—183	
7ème variation . 184—191	

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2. H-moll, respekte
tive D-Dur

8. Variation...192—201

9. Variation...202—216

10. Variation...217—228

11. Variation...229—239

3. A-Dur, Koda

12. Variation...240—268

13. Variation...269—283

E. St.

2. B minor and
D major respectively

8th Variation...192—201

9th Variation...202—216

10th Variation...217—228

11th Variation...229—239

3. A major, Coda

12th Variation...240—268

13th Variation...269—282

E. St.

2. Si mineur, re-
spectivement
Ré majeur

8ème variation 192—201

9ème variation 202—216

10ème variation 217—228

11ème variation 229—239

3. La majeur, Coda

12ème variation 240—268

13ème variation 269—282

E. St.



O R C H E S T R A

6 Violini I, 16 Violini II, 12 Viole, 12 Violoncelli, 12 Contrabassi, 2 Arpe, 3 Flauti (anche Piccolo),
1 Oboe, 1 Corno Inglese, 1 Oboe basso, 3 Clarinetti in Si ♭ (B), 1 Clarinetto basso in Si ♭ (B),
3 Fagotti, 1 Sarrusophone o Contrafagotto, 6 Corni in Fa (F), 3 Trombe in Do (C), 3 Tromboni
tenori, 1 Basso tuba, Timpani, Tamburino, Triangolo, Piatti

P I C C O L A O R C H E S T R A (pag. 11, 30 etc.)

8 Violini I, 8 Violini II, 6 Viole, 4 Violoncelli, 4 Contrabassi





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<https://archive.org/details/dancerhapsody00deli>

A DANCE RHAPSODY

Frederick Délius
(*1863)

Lento

2 Flauti

Flauto 3
(Piccolo)

Oboe

Corno inglese

Oboe basso

3 Clarinetti in [B
Sib

Clarinetto basso in [B
Sib

3 Fagotti

Sarrusofono in [C
Do

o Contrafagotto

6 Corni in [F
Fa

2 Trombe in [C
Do

3 Tromboni

Tuba bassa

Timpani

Tamburino
Triangolo
Piatti

2 Arpe

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cor. in gl. 

1

dim. U.E.6908 W.Ph.V.208

2 **Comodo**
(With easy dance movement)

3

2 *Con moto*
(With easy dance movement)

Fl.

Ob.

Cor.
ingl.

Cl.

Cl.b.

1.2, a 2

Fag.

Sarr.

12.

Cor. In F-Fa 3.4.

Tr. in C-Do

Trb.

Tb.b.

Timp.

Comodo

VI. I

VI. II

non div.

Vla.

Vlc.

Cb.

pizz.

pizz. p

ff

25

p

A musical score page for orchestra, page 30, featuring six staves. The instruments are: Oboe (Ob.), Bassoon (Ob.b.), Bassoon (F.g.), Bassoon (Sarr.), Cello (Vlc.), and Double Bass (Cb.). The score shows measures 1 through 3. The Oboe and Bassoon parts in the first two measures consist of sixteenth-note patterns. In the third measure, the Bassoon (F.g.) and Bassoon (Sarr.) parts play eighth-note patterns. The Cello and Double Bass parts provide harmonic support with sustained notes and bass lines. Measure 3 concludes with a dynamic marking of *p*.

poco rit. 1. *a tempo* 3

F1. -

Ob. 2 3 -

Cor. 2 3 -

ingl. *mf* -

Ob.b. -

Fj. 1. -

Cor. 1.2. in F-Fa 3. *p* -

Arp.I. -

poco rit. *a tempo*

VI.I. -

VI.II. -

Vla. -

Vcl. -

Cb. *p* 35 .

Fl. 1. *mp*
 Fl. 2. *mp*
 Ob. *mp*
 Cor. *pp*
 Ob.b. *pp*
 Cl. 1. in B-Sib *mp*
 Cl. 2. 3. *pp*
 Cl.b. in B-Sib *pp*
 Fg. 1. *mp*
 Fg. 2. *mp*
 Sarr. *pp*

cresc. poco
 cresc. poco
 cresc. poco
 cresc. poco
 cresc. poco
 cresc. poco

40 U.E.6908 W.Ph.V. 208

poco rit.

4 a tempo

Fl. Ob. Cor. ingl. Cl. b. Fg. Sarr. Cor. Timp. Vlc. Cb.

rall. poco - - - - -

p *p*

1. metà div. bizz. a 3 *p* *p* *p*

div. a 3 pizz. *p*

50

Fl. 1. f. 2. 3. a 2. f.

Ob. f.

Cor. in B-Sib. 1. f. 2. 3. a 2. f.

Ob.b. 1. f.

Cl. in C-Do 1. 2. dim.

Fg. f.

Tr. 1. 2. dim.

Trb. 1. 2. f. dim.

Trgl. f.

Arp.III a 2. f. -

Vi.I f. f. f. f.

Vi.II f. f. f. f.

Vcl. f. f. f. dim.

Cb. f. f. f. dim.

Piu tranquillo

5

Fl. 2.3. a 2. 1. *p*

Ob. *p*

Cor. *mf*

ingl. *mf*

Ob.b. -

Cl. 1. *p* in B-Sib

2. *p*

3. *p*

Fg. 2. *mf*

3. *mf*

Sarr. -

Cor. in F-Fa 3.4. *mf*

Trgl. *mp*

Arp.III a 2.

Piu tranquillo

VI.I *p*

VI.II *p* *pizz.*

Vla. *mf* *pizz.*

Vlc. *pizz.* *arco*

Cb. *mf*

molto tranquillo

Cor. *ingl.* *Molto tranquillo* *pp*

Ob.b. *B-Sib* *p*

Cl.b. *in B-Sib* *pp*

Fg. *pp*

Cor. *in F-Fa* *1.2. pp*

Cor. *in F-Fa* *3.4. pp*

Timp. *pp*

Molto tranquillo

Vl.I *p cantabile*

Vlc. *arco*

Cb. *arco*

animato 6

Fl. -

Ob. -

Cor. in B-Sib

Cl.b. -

Fg. 3.

Con. 1.2. in F-Fa

Con. 3.4. in F-Fa

Con. 5.6. -

Arp.I II a 2 f

Vl.I animato *p* CRES.

Vl.II *p* CRES.

Vla. *p* CRES.

Vlc. *p* CRES.

65

p Kleines Orchester
Small Orchestra
Piccola orchestra

Picc. *mp*

Fl. 1. *3* *3* *3* *3*

Ob. *3* *3* *3* *3*

Arp.II *a 2* *cresc.* *f* *p*

Vl.I *mf* *dim. poco a poco*

Vl.II *mf* *dim. poco a poco*

Vla. *mf* *dim. poco a poco*

Vlc. *mf* *dim. poco a poco*

Cb. *pizz.* *mf* *dim. poco a poco*

Vivo
(*Almost twice as quick*) *(quasi doppio
movimento)*

Picc. in B-Sib
Cl. in B-Sib
Cl.b.
Fg.
Sarr.
Cor. in F-Fa
Tr. in C-Do
Trb.
Timp.
Tbr.
Ptti.

1.2. a 2
3.
1.
1.2.
1.
2.3.
1.2.
3.
1.2.

Vl.II
Vla.
Vlc.
Cb.

Vivo
dim.
pp
dim.
pp
arco

f **Groses Orchester**
Grand Orchestra
Tutti

80

Ob. - - - - - - - -

Cor. - - - - - - - -

ingl. - - - - - - - -

Ob.b. - - - - - - - -

Cl. in B-Sib - - - - - - - -

Cl.b. in B-Sib - - - - - - - -

1. 2. a 2. - - - - - - - -

Fg. 3. - - - - - - - -

Sarr. - - - - - - - -

1. 2. 3. 4. 5. - - - - - - - -

Cor. in F-Fa - - - - - - - -

Tr. in C-Do 2. 3. - - - - - - - -

Trb. 1. 2. 3. - - - - - - - -

Tbb. - - - - - - - -

Timp. - - - - - - - -

Tbr. - - - - - - - -

Arp.II a 2. - - - - - - - -

Vla. pizz. arco pizz. arco - - - - - - - -

Vlc. pizz. arco pizz. arco - - - - - - - -

Cb. pizz. arco pizz. arco - - - - - - - -

8 largamente

Fl.

Ob.

Cor. ingl.

Ob.b.

Cl. 1. in B-Sib

Cl.b. 2. in B-Sib

Fg. 3.

Cor. 1.2. in F-Fa

Tbr.

Arp.III a 2

largamente

VI.I

VI.II

Vla.

Vlc.

Cb.

17

1. 1.2. a 2. 3. *Più tranquillo*

Fl. Ob. Cl. in B-Sib 1. 2. 3. *f* 1.2. 3. *f* 5.6. *mf*

Cor. in F-Fa 3.4. 5.6. *f*

Timp. Tbr. *mf*

Arp II a 2. *tr* *Più tranquillo*

Vi. I Vi. II Vla. Vlc. Cb. *dim.* *tr* *p* *tr* *p* *tr* *p* *tr* *p*

dim. *tr* *p*

95

Fl. *mf dim.*

Ob. *dim. poco a poco*

Cor. *mf dim.*

ingl.

Ob.b. *mf dim.*

Cl. 1. *mf dim.*

in B-Sib. *dim. poco a poco*

2.3. *mf dim.*

dim. *poco a poco*

Cl. 1.2. *mf dim.*

Fg. 3. *mf dim.*

Cor. 1.2. *mf dim.*

in F-Fa *dim. poco a poco*

3.4. *mf dim.*

in F-Fa *dim. poco a poco*

5.6. *mf dim.*

dim. *poco a poco*

Timp. *p*

Tbr. *tr* *mp* *tr* *dim.*

VI.I *dim. poco a poco*

VI.II *dim. poco a poco*

Vla. *dim. poco a poco*

Vlc. *dim. poco a poco*

Cb. *dim. poco a poco*

1. *mf dim.*

2. *mf dim.*

3. *mf dim.*

4. *mf dim.*

5. *mf dim.*

6. *mf dim.*

7. *mf dim.*

8. *mf dim.*

9. *mf dim.*

10. *mf dim.*

11. *mf dim.*

12. *mf dim.*

13. *mf dim.*

14. *mf dim.*

15. *mf dim.*

16. *mf dim.*

17. *mf dim.*

18. *mf dim.*

19. *mf dim.*

20. *mf dim.*

21. *mf dim.*

22. *mf dim.*

23. *mf dim.*

24. *mf dim.*

25. *mf dim.*

26. *mf dim.*

27. *mf dim.*

28. *mf dim.*

29. *mf dim.*

30. *mf dim.*

31. *mf dim.*

32. *mf dim.*

33. *mf dim.*

34. *mf dim.*

35. *mf dim.*

36. *mf dim.*

37. *mf dim.*

38. *mf dim.*

39. *mf dim.*

40. *mf dim.*

41. *mf dim.*

42. *mf dim.*

43. *mf dim.*

44. *mf dim.*

45. *mf dim.*

46. *mf dim.*

47. *mf dim.*

48. *mf dim.*

49. *mf dim.*

50. *mf dim.*

51. *mf dim.*

52. *mf dim.*

53. *mf dim.*

54. *mf dim.*

55. *mf dim.*

56. *mf dim.*

57. *mf dim.*

58. *mf dim.*

59. *mf dim.*

60. *mf dim.*

61. *mf dim.*

62. *mf dim.*

63. *mf dim.*

64. *mf dim.*

65. *mf dim.*

66. *mf dim.*

67. *mf dim.*

68. *mf dim.*

69. *mf dim.*

70. *mf dim.*

71. *mf dim.*

72. *mf dim.*

73. *mf dim.*

74. *mf dim.*

75. *mf dim.*

76. *mf dim.*

77. *mf dim.*

78. *mf dim.*

79. *mf dim.*

80. *mf dim.*

81. *mf dim.*

82. *mf dim.*

83. *mf dim.*

84. *mf dim.*

85. *mf dim.*

86. *mf dim.*

87. *mf dim.*

88. *mf dim.*

89. *mf dim.*

90. *mf dim.*

91. *mf dim.*

92. *mf dim.*

93. *mf dim.*

94. *mf dim.*

95. *mf dim.*

96. *mf dim.*

97. *mf dim.*

98. *mf dim.*

99. *mf dim.*

100. *mf dim.*

1. *tr* *f* Sostenuto a tempo rall. poco

F1. *pp*

Ob. -

Cor. ingl. - *p* - *pp*

Ob.b. *f* - *pp*

C1. 1. - - - *pp*
in B-Sib
2.3. - - - *pp*

Fg. 1.2. - - - *pp*
3. - - - *pp*

Timp. - - - *pp*

Tbr. *p* *tr* *tr* *p* *tr* *tr* *tr* *tr*

Trgl. - - - *p* - - - -

Arp.I - - - *p* - - - -

Sostenuto a tempo pizz. rall. poco

Vl.I - - - *p* - - - -

Vl.II *tr* *tr* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.*

Vla. *dim.* *p* *p*

Vlc. *p* *p*

Cb. - - - *p* *p*

105

a tempo 10 *rallentando*

Ob. Cor. in gl. Timp. Tbr. Trgl. Arp I

VI. I VI. II Vla. Vlc. Cb.

a tempo

animato

Ob.

Cor. ingl.

Ob.b. in B-Sib

Cl. in B-Sib

Cl.b.

Fg.

Cor. in F-Fa

Tbr.

Trgl.

Arp.I

Arp.II

a tempo

animato

VI. I

VI. II

Vla.

Vlc.

Cb.

115

pizz.

arco

mf leggiero arco

mf leggiero

11

Più lento

Fl. 1. cresc. ff dim.
 Fl. 2. 2.3. a 2 cresc. ff dim.
 Ob. cresc. ff dim.
 Cor. in B-Sib 1. cresc. ff dim.
 Cl. 2. cresc. ff
 F.G. 1. cresc. ff
 Cor. in F-Fa 2. 3. a 2 cresc. ff
 Cor. in F-Fa 3. 1.2. p
 Tr. in C-Dc 1. cresc. ff dim.
 Tr. 2. 3. cresc. ff dim.
 Tim. 1. cresc. ff dim.
 Tbr. 2. 3. p
 Trgl. 1. cresc. ff dim.
 Arp.III a 2
 Vl. I pizz. arco cresc. p
 Vl. II arco cresc. p
 Vla. arco cresc. p
 Vlc. cresc. p
 Cb. cresc. p
 Più lento
 120 U.E. 6908 W.Ph.V.208 div. p

Più vivo

Ob. 

Cor. in B-Sib 

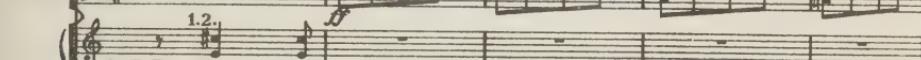
Obb. 

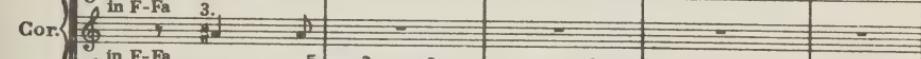
Cl. in B-Sib 

Cl. b. 

Fg. 

Sarr. 

Cor. in F-Fa 

Tr. in C-Do 

Timp. 

Tbr. 

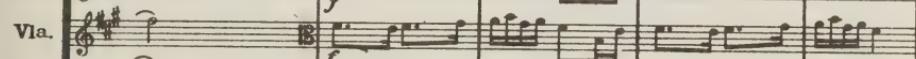
Trgl. 

Arp. II 

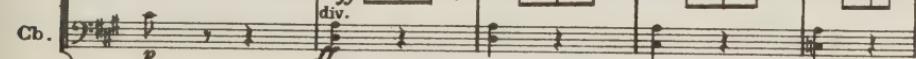
Più vivo

Vl. I 

Vl. II 

Vla. 

Vlc. 

Cb. 

Cor. in G.
 Ob. b.
 Cl. 1.
 2. 3. in B-Si
 in B-Sib
 Cl. b. 1. 2. a 2
 Fj. 3.
 Sarr.
 Cor. 1. 2. a 2
 in F-Fa 3. 4. a 2
 in F-Fa 5.
 Tr. in C-Do
 Timp.
 Arp. III a 2
 Vl. I
 Vl. II
 Vla.
 Vlc. arco
 Cb. arco

130

Poco più tranquillo

Picc. -
 Fl. - 1.2. a 2
 Ob. -
 Cor. in B-Sib
 C1. in B-Sib
 Cl.b. -
 Fg. 1.2.
 Sarr. -
 Cor. 1.2. a 2
 in F-Fa
 3.4.
 in F-Fa
 5.6. a 2
 in C-Do
 1.2. a 2
 Tr. -
 Timp. -
 Tbr. -
 Arp.I II -
 Poco più tranquillo
 VI. I -
 VI. II -
 Vla. -
 Vlc. -
 Cb. -
 div. ff

[13]

Picc. -

Fl. 1.2.a 2

Ob. -

Cor. in B-Sib 1.2.a 2

Cl. in B-Sib 3.

Cl. b. 1.2.

Fg. 3.

Sarr. -

Cor. 1.2. in F-Fa 2.4. in F-Fa 3.6.

Tr. In C-Do 2.2. a 2

Trb. 1.2. a 2

Tb.b. -

Timp. -

Tbr. -

Arp.III. a 2

Vi. I f f f

Vi. II f f f

Vla. f f f

Vlc. f f f

Cb. f f f

A page from a musical score for orchestra and piano. The page features multiple staves for various instruments, including Oboe, Cor. ingl., Ob. b., Cl. (in B-Sib), Cl. b., Fg., Sarr., Cor. (in F-Fa), Tr., Trb., Tbr., Arp.III, Vl. I, Vl. II, Vla., Vlc., and Cb. The score includes dynamic markings like f, ff, p, and cresc., and performance instructions like 'cresc.' and 'arco'.

14

rall. poco a poco

Ob. *mp*

Cor. ingl. *dim.*

Ob.b. *dim.*

Cl. 1. *dim.*

Cl.b. *dim.*

Fg. *mp dim.*

Sarr. *mp dim.*

Cor. 2.3. a 2 in B-Sib *dim.*

Cor. 3.4. in F-Fa *dim.*

Tbr. *dim.*

Arp.III *rall.* *poco a poco* *mp*

VI.I *dim.* *p dim.*

VI.II *dim.* *p dim.*

Vla. *dim.* *p dim.*

Vlc. *dim.* *arco* *p dim.*

Cb. *dim.* *arco* *p dim.*

15

a tempo

Fl. 2.3.

Ob.

Ob.b.

Cl. in B-Sib

Cl.b.

Fg.

Cor.

1.2.

in F-Fa

3.

Timp.

Arp.I

Vi.II

Vla.

Vlc.

Cb.

Più lento tranquillo
Almost twice as slow

mp

mp

p

a tempo

Più lento tranquillo

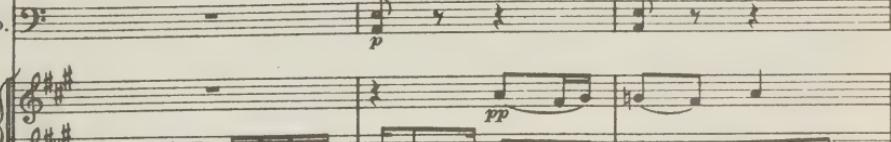
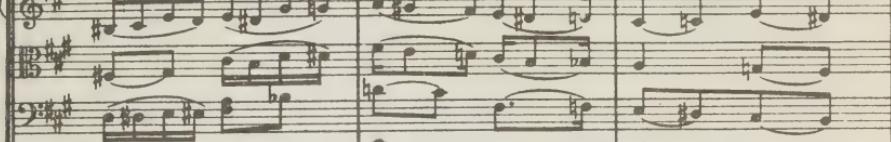
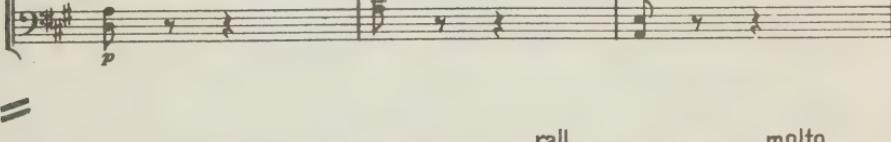
pp

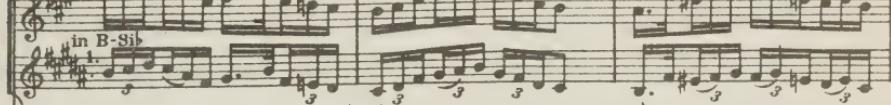
pp

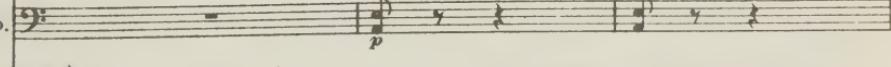
div. pizz.

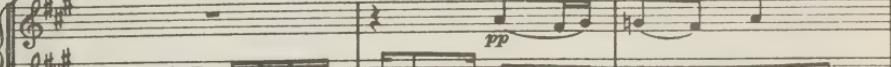
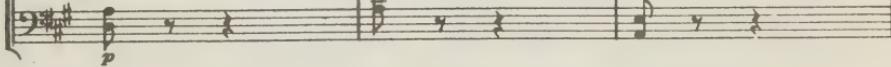
my Kleines Orchester
pp Small Orchestra
Piccola orchestra

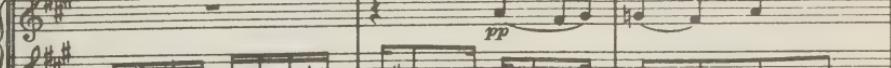
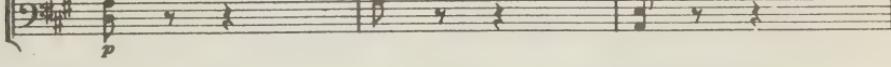
165

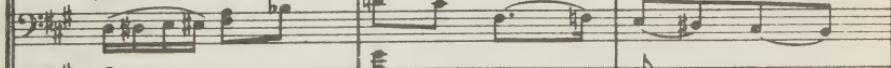
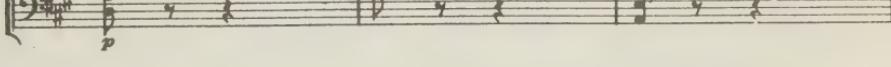
Fl. 1.    

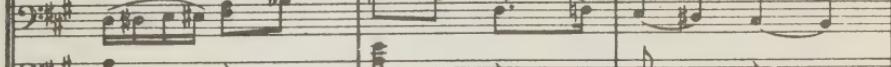
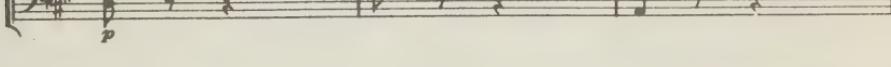
Cl. 

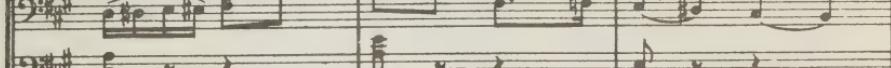
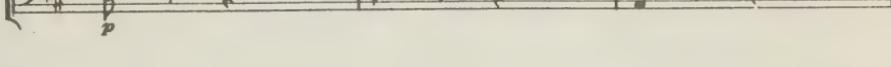
Timp. 

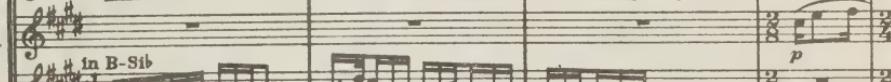
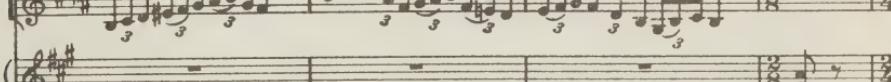
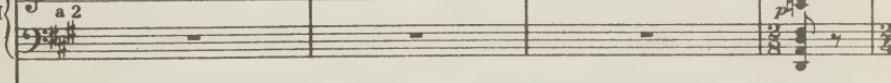
VI. I    

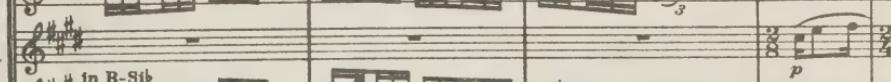
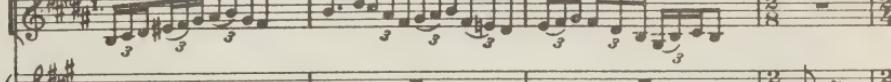
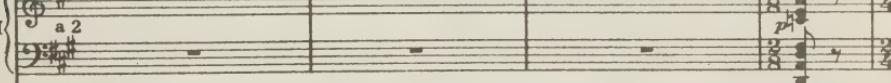
VI. II    

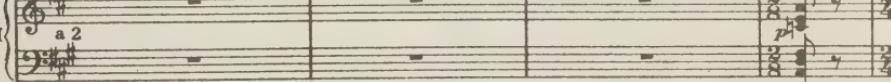
Vla.    

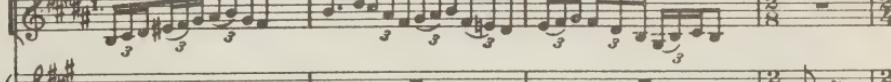
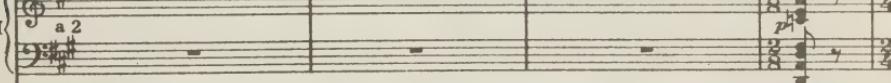
Vlc.    

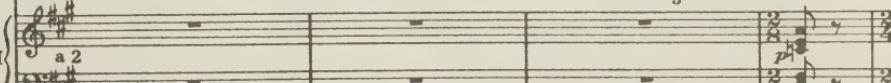
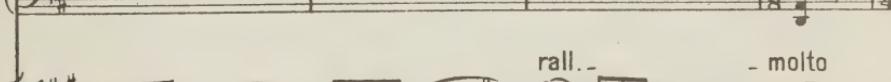
Cb.    

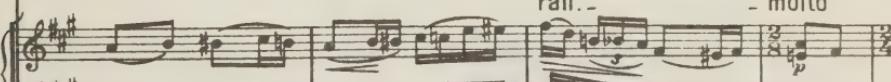
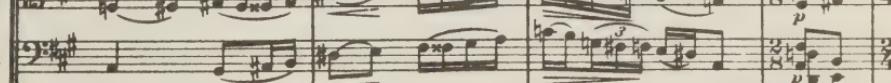
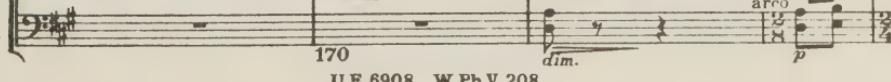
Fl. 1.    

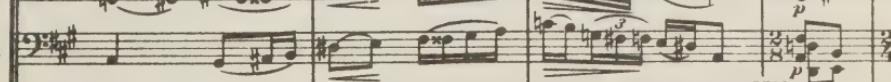
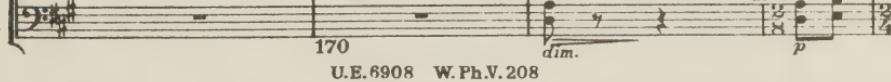
Cor.   

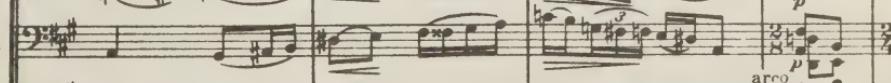
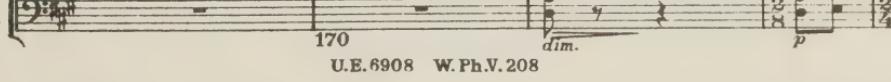
ingl.  

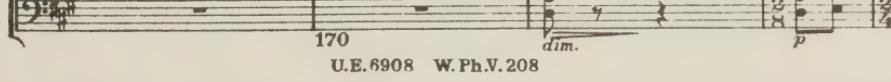
Cl.  

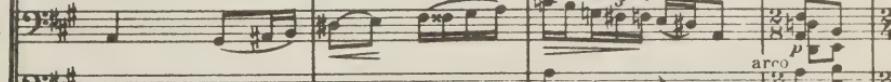
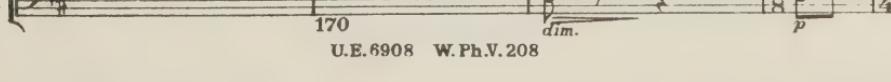
Arp III    

VI. I    

VI. II    

Vla.    

Vlc.    

Cb.    

16

Poco più vivo

Fl.

Ob.

Cor. ingl.

Ob. b.

Cl. in B-Sib

Cl. b. in B-Sib

Fg. *mf*

Cor. 1. 2. in F-Fa 3.

Tr. in C-Do *mf*

Trb.

Timp. *f*

VI. I *Poco più vivo*

VI. II *pizz. div.*

Vla. *pizz.*

Vlc. *pizz. div.*

Cb. *Tutti*

Grobes Orchester
Grand Orchestra
Tutti

rit. molto

a 3

Fl.

Ob.

Cor. ingl.

Ob.b.

Cl. in B-Sib

a 2

Cl.b. in B-Sib

Fg.

Sarr.

1.2. in F-Fa

3.4. in F-Fa

Tr. in C-Do

Trb.

rit. molto

VI. I

VI. II

Vla.

Vlc.

Cb.

17

a 3

Vivo, a tempo

Fl.

Ob.

Cor. ingl.

Ob.b. in B-Sib

Cl. in B-Sib

Cl.b.

Fg.

Sarr.

Cor. in F-Fa 3.4.

in F-Fa 5.6.

in C-Do

Tr.

Trb.

Tb.b.

Timp.

Ptti.

Arp.III

Vl.I pizz.

Vl.II pizz.

Vla. pizz.

Vlc. pizz.

Cb. pizz.

17 a 3

mf

2.3.a 2

1.2. 3.

mf

1.2. f

mf

5.

1.2. mf

3. mf

mf

mf

mp

2/8 2/4

a 2.

Vivo, a tempo

arco

arco

div.a 3. pizz.

arco

arco

U.E.6908 W.Ph.V.208

18 Fortissimo

Picc. -

Fl. -

Ob. -

Cor. ingl. -

Ob.b. in B-Sib

Cl. in B-Sib

Cl.b. 3. 1.2. ff a2

Fg. 1.2. ff a2

Sarr. -

Cor. in F-Fa 3.4. 1.2. ff a2

Tr. in C-Do 5. ff 6. ff

Trb. 1.2. a2

Timp. -

Trgl. -

Ptti. -

Arp.III a2

Fortissimo

VI. I -

VI. II -

Vla. arco 13 3 pizz. arco 3 3 pizz.

Vlc. -

Gb. -

Picc.

Fl.

Ob.

Cor. in gl.

Cl. in B-Sib a 2

Cl. b. in B-Sib

Fg. 12. a 2

Fg. 3. in F-Fa

Cor. 5. in C-Dö

Tr. 2.3. a 2

Trgl.

Arp. III a 2

VI. I

VI. II

Vla.

Vlc.

Cb.

Più lento

Fortissimo

Fl. *a* 3 3 3 3
 Ob. 3 3 3 3
 Cor. 3 3 3 3
 ingl.
 Cl. 3 3 3 3 in B-Sib 3 3 3 3 in B-Sib
 Cl.b. 3 3 3 3
 Fg. 3 3 3 3
 Sarr. 3 3 3 3
 Cor. 1.2. 3 3 3 3 in F-Fa 3 3 3 3 in F-Fa
 Tr. 3 3 3 3 in C-D6
 Trb. 3 3 3 3
 Tb.b. 3 3 3 3
 Timp. 3 3 3 3
 Fortissimo
 Vi. I 3 3 3 3
 Vi. II 3 3 3 3
 Vla. 3 3 3 3
 Vlc. 3 3 3 3
 Cb. 3 3 3 3

20

Fl. *poco rit.* *a tempo*
 Ob. *Forte*
 Cor. *ingl.*
 Ob.b.
 Cl. *in B. Sib.* *a 3*
 Cl.b. *in B.* *a 2*
 Fg.
 Sarr.
 Cor. *1.2.* *in F-Fa*
 Tr. *3.4.* *5.6.*
 Trb.
 Tb.b.
 Timp.
 VI. I
 VI. II
 Vla.
 Vlc.
 Cl. *pizz.*

a tempo
Forte

210 U.E.6908 W.Ph.V.208

rall. -

12.a

— molto

Vivo
a tempo

poco più lento

Ob.

Cor. 1. in B-Sib

Cor. 2. in F-Fa

Cor. 3. in F-Fa

C1.

Tr. 1. in C-Do 3 3 3 3

Tr. 2. 3 3 3 3

Trb. 3 3 3 3

Tb.b. 3 3 3 3

Arp.I 3 3 3 3

Vl.I

Vl.II

Vla.

Vcl.

Cb. arco

45

Fl. *a 3*
 Ob.
 Cor. in B-Sib
 Ob.b. in B-Sib
 C1. *in B-Sib*
 C1.b. *a 2*
 Fg. *pp*
 Sarr. *pp*
 Cor. *in F-Fa*
 Tr. *in C-Do*
 Trb.
 Tb.b.
 Timp. *mp*
 VI. I
 VI. II
 Vla.
 Vlc. *pizz.*
 Cb.

poco rit. **22** Più lento

poco rit. Più lento

sempre più lento

230

Großes Orchester
Grand Orchestra
Tutti

235

1. metà

U.E.6908 W.Ph.V. 208

Cor. ingl. rit. Molto Adagio

Ob.b. 3. Fg. Sarr. Cor. in F-Fl. 3. 4.p. Molto Adagio

S.VI. rit. senza sord. p con espressione
VI.I con sord. pp con sord. pp con sord.

VI.II con sord. p con sord. p con sord.

Vla. pp con sord. pp con sord. pp con sord.

Vcl. pp con sord. pp con sord. pp con sord.

Cb. pizz. pp arco pp 240

Tutti

48

S.VI.

VI.I

VI.II

Vla.

Vlc.

Cb.

c.s.

c.s.

c.s.

c.s.

c.s.

con sord.

245

pp

24

rit.

S.VI.

VI.I

VI.II

Vla.

Vlc.

Cb.

c.s.

c.s.

c.s.

c.s.

c.s.

c.s.

250

255

Molto Adagio

molto

Cor. ingl. in B-Sib

Cl. in B-Sib

Cl.b.

Cor. in F-Fa

S.-Vl. molto

Vl.I

Vl.II

Vla.

Vlc. smorz.

Cb. smorz.

25

Ob.b. pp 1. in B-Sib

Cl. in F-Fa

Cor. 1.2. *genza* cord.

Vl.I *genza* cord.

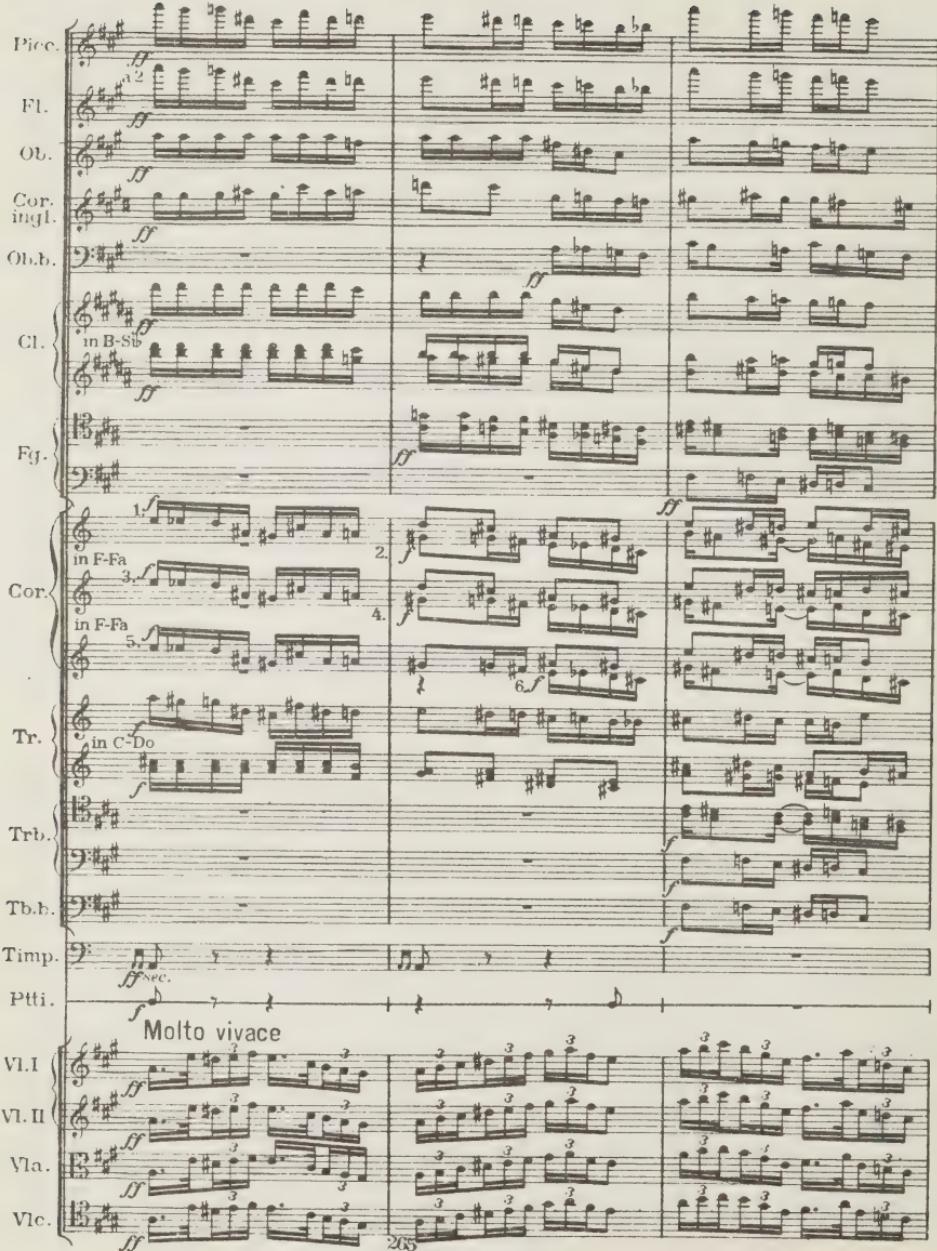
Vl.II *genza* cord.

Vla. *genza* cord.

Vlc. *genza* cord.

Cb. *genza* cord.

Molto vivace

Picc. 

Fl.

Ob.

Cor. angl.

Ob.b.

Cl. in B-Flat

Fg.

Cor. in F-Flat

3.

4.

5.

6.

Tr. in C-Do

Trb.

Tb.b.

Timp.

Ptti.

Molto vivace

VI. I

VI. II

Vla.

Vlc.

Picc.

Fl.

Ob.

Cor. in gl.

Ob.b.

Cl.

Cl.b.

Fg.

Sarr.

Cor.

Tr.

Trb.

Tb.b.

Timp.

Ptii.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

Picc. *rall.* - - - *molto*

Fl.

Ob.

Cor. *ingl.*

Ob.b. *in B-Sib.*

Cl.

Cl.b. *in B-Sib.*

Fg. *a2*

Sarr.

Cor. *in F-Fa cresc.*

Tr. *in C-Do cresc.*

Trb. *cresc.*

Tbb. *cresc.*

Timp. *rall.* - - - *molto*

Ptti. *ff* *rall.* - - - *molto*

VI. I

VI. II

Vla.

Vlc.

Cb.

U.E.6908 W.Ph.V.208 275 *fff*

12.5.64 mca

M Delius, Frederick
1045 [Dance rhapsody, no. 1]
D355D3 A dance rhapsody

Music

M 863886
1045 Delius, Frederick
D355D3 [Dance rhapsody, no.1]
A dance rhapsody

